

MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. III., No. 4.]

SATURDAY, JANUARY 23, 1858.

[PRICE 3D.]

Musical Announcements.

CRYSTAL PALACE—MARRIAGE of the PRINCESS ROYAL.—On MONDAY next, the happy occasion of the Marriage of England's Princess will be celebrated at the Crystal Palace by a GRAND CONCERT, to commence at half-past one o'clock. Vocalists, Signora Fumagalli, Mr. Charles Braham, Mr. Winn, and the full chorus of the Royal Italian Opera, under the direction of Mr. Smythson. Conductor MR. MANNS.

PART I.

1. Wedding March, Mendelssohn. 2. Overture, Oberon, Weber. 3. Madrigal, "Who shall win," Pearsall. 4. National Song, "The Death of Nelson," Braham. 5. Aria, "Ah fors'è lui" (*Traviata*), Verdi. 6. Selection, *Rose of Castile*, Balfe. 7. Serenade, "Bless'd be the home," Benedict. 8. Air, "This heart by woe o'ertaken" (*Maritana*), Wallace. 9. Hymn (written expressly for the Wedding Ceremony by T. Oliphant, Esq.) 10. Marche aux Flambeaux, Meyerbeer.

PART II.

1. Overture, *Il Barbiere di Siviglia*, Rossini. 2. Madrigal, "Now is the month of Maying," Morley. 3. Duet, "All's well," 4. Bridesmaids' Chorus (*Der Freischütz*), Weber. 5. National Song, "The Boy of Biscay," Braham. 6. Overture, *Crown Diamonds*, Amber. 7. Song, "The Outlaw," Loder. 8. Madrigal, "Oh, who will o'er the downs," Pearsall. 9. Chorus, "Hallelujah," Handel. 10. Finale, The Prussian and English National Airs. Doors open at nine. Concert at half-past one. Admission as usual, one shilling; children under twelve, sixpence.

HER MAJESTY'S THEATRE.

Her Majesty the Queen has graciously signified her intention of honouring with her presence a series of FOUR FESTIVAL PERFORMANCES, intended to be pre-ented at the period of the approaching nuptials of Her Royal Highness the Princess Royal with His Royal Highness the Prince Frederick William of Prussia.

THIRD FESTIVAL PERFORMANCE.

This evening (Saturday, Jan. 23) LA SONNAMBULA. Amina, Piccolomini (her first appearance in that part); Lisa, Santer; Il Conte Rodolfo, Belletti; and Elvino, Signor Giuglini. Conductor, Signor Arditi. A Festival Cantata, composed for the occasion by Mr. Howard Glover; the words by Mr. John Oxenford. To conclude with a new Ballet Divertissement Allegorique, by M. Massot. The scenery by Mr. C. Marshall. The dresses under the superintendence of Mdle. Copere. Iris, Mdle. Clavel (her first appearance in England); L'Hyménée, Mdle. Morlacchi; Flora, Mdle. Pasquale. The doors will be opened at half-past 6, and the performance commence at half-past 7. Admission to the gallery, 3s.

Fourth Performance.—An English Comedy: by Mr. Buckstone's company, of the Haymarket Theatre. And an Afterpiece, in which Mr. Wright and the Members of the Adelphi Company will perform. The National Anthem will be sung this evening after the opera. No person admitted in the pit unless in evening dress. The doors will be opened at half-past 6, performance commence at half-past 7 o'clock. Applications for boxes to be made at the box-office of the theatre, and at Mr. Mitchell's Royal library, 33, Old Bond-street. Gallery, 3s.

Extra performances during the ensuing week:—Tuesday, Jan. 26; Thursday, Jan. 28; and Saturday, Jan. 30.—On Tuesday, Jan. 26, will be repeated Bellini's opera, *La Sonnambula*. Amina, Mdle. Piccolomini; Lisa, Mdle. Santer; Il Conte Rodolfo, Signor Belletti; Elvino, Signor Giuglini. Conductor, Signor Arditi. The State Decorations will be retained.

Prices.—Pit stalls, 12s. 6d.; boxes (to hold four persons), pit, and one-pair, £2 2s.; grand tier, £3 3s.; two-pair, £1 5s.; three-pair, 15s.; gallery boxes, 10s.; gallery stalls, 3s. 6d.; pit, 3s. 6d.; gallery, 2s. Applications to be made at the box-office at the theatre.

The MISSES WELLS beg to inform their friends and pupils that they have REMOVED to 34, KEPPEL-STREET, RUSSELL-SQUARE, where all communications respecting engagements may be addressed.

MR. J. W. MORGAN,
TENOR VOCALIST,
Address—The Cathedral, Rochester.

ENGLISH BALLADS.—Mr. C. BLAND begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

MUSIC.

The Granville Collection of Handel MSS., &c. PUTTICK and SIMPSON, Auctioneers of Literary Property, will SELL by AUCTION, at their House, 191, Piccadilly, on THURSDAY, January 28, a COLLECTION of valuable MUSIC, comprising the well-known Series of Scores of Handel's Works, written by Smith, under the Composer's own direction, for his friend Mr. Granville. These MSS. (so often used by the great master himself) are of the highest value and authority; they include an unpublished composition in Handel's Autograph. Also a large Collection of valuable Music, Vocal and Instrumental, Scores, &c., and Musical Instruments of various kinds. Catalogues on receipt of two stamps.

Musical Publications.

The MUSICAL DIRECTORY for 1858.

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for the PRINCESS ROYAL. An Anthem, for four voices, inscribed to, and graciously accepted by, Her Majesty the Queen. Composed by DR. FOWLE. Price 2s. ROBERT COCKS and Co., 6, New Burlington-street.

JUST PUBLISHED,

Nos. I. and II. of "THE GARLAND," A Selection of Scotch Airs, arranged and carefully fingered for the pianoforte, by C. H. MORINE. LOGAN and COMPANY, 130, Union-street, Aberdeen, and the principal music-sellers.

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NOTICES, &c.

To Subscribers.—Receipts are always forwarded on Saturday. Immediate notice should be given in case of non-arrival, as the remittance may not have come to hand.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city newsvendors, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter. All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

Payment of subscription may be made in postage stamps if preferred. Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

ERRATUM.—In the last line of the paragraph in our last number on the Crystal Palace, for "meritful portion of the audience," read "uncritical portion of the audience."

THE MUSICAL GAZETTE

SATURDAY, JANUARY 23, 1858.

The following advertisement will amuse our readers, one and all. It is taken from the advertisement wrapper of *The Earthen Vessel*, a monthly publication, described as a Christian Record:—

"A CLERK WANTED, to conduct the Singing at the Surrey Tabernacle, Borough Road. He must be one who knows *vitality*, the truth for himself, and be able to give a Scriptural reason of the hope that is in him. One who *lives* as well as professes the gospel. He must also be a *decided*, a *strict* Baptist.

"Also he must have a competent knowledge of music, and a voice for giving the hymns out as well as Singing, suited to the largeness of the place, and congregation. Also he must be one who can both give the hymns out in their significance as one who knows in his *own soul* what he is saying; also, he must be sufficiently acquainted with the English language to pronounce his words with *propriety*; one who knows whereabouts *accent and emphasis* ought to rest. It is not desired that the hymn, in giving out, should be growled out, nor squeaked out, nor bawled out, nor whispered out, nor hurried out, nor dandied out, but given out as dictated by *common sense* and a *feeling heart*, in a voice distinct, earnest, and impressive.

"Also, it is desirable that he should be one who in singing *pronounces* his words; not glide with *le, la, la*, through the hymn, and nobody know what he is singing; nor is it desirable that he should bawl ready to split his throat, but sing *easily and melodiously*. Of course, *perfection* cannot be expected, but the above will serve for a *hint* as to the kind of article that is wanted. Direct to Deacons of Surrey Tabernacle, care of J. Cox, 100, Borough-road, S.E."

The italics are *not* our own. It will scarcely be believed that such an advertisement could appear in the metropolis of this enlightened country at so advanced a stage of the nineteenth century. We forgive any who doubt the fact, and beg to refer them to *The Earthen Vessel* for January, 1858, where they will find the identical advertisement, and a good deal more in the columns of the periodical that will surprise if not entertain them. It is passing strange that the zeal of some classes of worshippers should not be better tempered.

We do not profess to comprehend the religious qualifications of the party required in the above advertisement, and we feel almost as great a difficulty in getting at the musical requirements. It would puzzle any conjuror to explain what "gliding with *le, la, la*," means, and the "dandying out" of a hymn is equally beyond our comprehension. Growling, squalling, bawling, whispering, and hurrying, are terms of plentiful significance, though questionably elegant; and we should have thought it amply sufficient if the advertisement had stated what was wanted, instead of laying so much stress upon what was *not* desirable.

Although we have inserted the advertisement gratuitously, we cannot recommend any reader to apply for the post. The worthy Deacons advertise for a person "sufficiently acquainted with the English language to pronounce his words with *propriety*." It is a pity that they should live in glass houses and encourage stone-

throwing. In their anxiety for a clerk after their own heart they have contrived to abominably assassinate the *Regal dialect*.

We had intended the above as a little supplement to some remarks (intended) upon peculiarities with which we have met in contemporaries of more importance than *The Earthen Vessel*, and whose peccadilloes deserve exposure. We must, however, from lack of space, defer the pleasure of making these comments.

We beg to call especial attention to the advertisement of Messrs. Puttick and Simpson. A glimpse at the proof sheets of the catalogue has shown us that the auction will be one of unusual interest.



THE FESTIVAL PERFORMANCES AT HER MAJESTY'S THEATRE.

The first of these grand entertainments, which have been looked forward to with considerable interest, took place on Tuesday, when Shakespeare's tragedy of *Macbeth* was performed with the following cast:—

Characters:—	
Duncan (King of Scotland)	Mr. T. C. Harris.
Malcolm	Mr. F. Robinson.
Donalbain	Miss C. Parkes.
Macbeth	Mr. Phelps.
Banquo	Mr. A. Rayner.
Macduff	Mr. Howe.
Lennox	Mr. Seyton.
Rosse	Mr. Belford.
Fleance (Son to Banquo)	Miss Williams.
Siward (General of the English Forces)	Mr. Meagreson.
Seyton	Mr. C. Fenton.
1st Officer	Mr. Lee.
Lady Macbeth	Miss Helen Faucit.
Gentlewoman	Miss Rawlings.
The Three Witches	Messrs. Emery, Ray, and Lewis Ball.
Hecate	Mr. Weiss.
Singing Witches, Madame Weiss, Mademoiselle Sedlatsek, Mr. Montem Smith, Mr. Winn, and Mr. Bartleman.	

After which, Mr. Oxenford's Farce of

TWICE KILLED.

Mr. Euclid Facile	Mr. Keeley.
Mr. Ralph Reckless	Mr. Kinloch.
Tom	(his Servant)
Mr. Holdfast	Mr. Clark.
Mr. Fergus Fable	Mr. W. Templeton.
Robert	Mr. Glendon.
Mrs. Facile	Mrs. Leigh Murray.
Miss Julia Flighty	Miss Oliver.
Fanny Pepper	Mrs. Keeley.

It is almost needless to say that the house was densely crowded. Royal visits are so seldom known beforehand, that it is scarcely to be wondered at that people flocked to a great lyrical temple to see a tragedy which was much out of place, or should we not say, to see the Court and the Royal guests while the tragedy proceeded.

It would be absurd to say much concerning this performance under such peculiar circumstances. The play was not the thing on Tuesday night. Every one had come to see the grand tier. The grand tier absorbed universal attention, and not a tear would have been shed had the most pathetic piece been represented on the stage. The very entry of the royal party was enough to distract all thoughts from Shakespeare's great creation. It took place just after Mr. Phelps had commenced the famous soliloquy "Is this a dagger that I see before me?" The whole audience rose, and neither subsequent soliloquy nor colloquy were much heeded. At the conclusion of *Macbeth* the National Anthem was sung by the Vocal Association, under the direction of Mr. Benedict, who conducted Spohr's overture to *Macbeth*, and Locke's incidental music. The solo parts were sung by Mrs. Weiss, Mdlle. Sedlatsek, Mr. Montem Smith, Mr. Bartleman, Mr. Winn, and Mr. Weiss.

The Royal party occupied sixteen carriages. We append a list of those present:—

"Her Majesty the Queen, accompanied by His Majesty the King of the Belgians, his Royal Highness the Prince Consort, his Royal Highness the Crown Prince of Prussia, and her Royal Highness the Princess of Prussia.

"Their Royal Highnesses the Duke and Duchess of Saxe Coburg-Gotha, his Royal Highness the Duke de Brabant, his Royal Highness the Count de Flanders, his Royal Highness the Prince Albert of Prussia, his Royal Highness the Prince Frederick Charles of Prussia, his Royal Highness the Prince Adalbert of Prussia, his Royal Highness the Prince Frederick Albert of Prussia, his Serene Highness the Prince Hohenzollern Sigmaringen, his Serene Highness the Prince Leiningen, his Serene Highness the Prince Edward of Saxe Weimar and the Princess of Saxe Weimar, and his Serene Highness the Prince Henry VII. of Reuss, accompanied Her Majesty, his Royal Highness the Prince Consort, and His Majesty the King of the Belgians.

"Her Royal Highness the Duchess of Kent, her Royal Highness the Duchess of Cambridge, her Royal Highness the Princess Mary, and his Royal Highness the Duke of Cambridge, also accompanied Her Majesty the Queen, his Royal Highness the Prince Consort, and His Majesty the King of the Belgians.

"The suite in attendance upon Her Majesty the Queen comprised the Viscountess Jocelyn, Lady Caroline Barrington, the Hon. Caroline Cavendish, the Hon. Flora Macdonald, Lord Camoys, Colonel the Hon. C. B. Phipps, Major-General the Hon. C. Grey, Colonel the Hon. H. Hood, Lord Alfred Paget, and Lieutenant-Colonel Ponsonby.

"In attendance upon His Majesty the King of the Belgians were Colonel Count de Moerkerke, the Earl of St. Germans, and Viscount Torrington.

"The suite in attendance upon his Royal Highness the Prince Consort consisted of Colonel Francis Seymour, C.B., Captain the Hon. D. de Ros, and Captain Du Plat. Her Royal Highness the Duchess of Kent was attended by Lady Anna Maria Dawson and Sir George Couper.

"Her Royal Highness the Duchess of Cambridge and her Royal Highness the Princess Mary were attended by Lady Geraldine Somerset, Lady Arabella Sackville West, Baron Kneesebeck, and Major Home Purves.

"The suite in attendance upon his Royal Highness the Crown Prince of Prussia and the Princess of Prussia, consisted of the Count and Countess Perpouche, Countess Wally von Hoenthal, Countess Marie zu Lynar, Countess Hacke, Countess Oriolla, and Count Boos.

"In attendance upon their Royal Highnesses the Duke and Duchess of Saxe Coburg Gotha were Baron R. d'Uckerman, Madame Wangenheim, and the Baron de Treskow.

"The suite in attendance upon their Royal Highnesses the Princes of Prussia were Hofmarschal von Meyerinck, Captain de Cosel, Captain von Massoro, Lieutenant Chuden, Lieutenant von Richlofen, and Lieutenant Osten."

Next week we will speak of the other performances, and venture some remarks concerning the absence of Mr. Charles Kean. Certainly that eminent tragedian has had space enough devoted to him in the public journals, and compliments and praises showered upon him, sufficient to atone for the absence of Court patronage on the present auspicious occasion.

The following dance-music was performed at the Queen's State Ball, on Wednesday last, by Weippert's quadrille band, consisting of thirty-six performers:—

QUADRILLES.					
Rose of Castille	..	..	..	..	Calcott.
Wedding	..	..	..	..	D'Albert.
Linda	..	..	..	..	D'Albert.
Venice	..	..	..	..	D'Albert.
The Rose of England	..	..	..	..	Brown.
VALSES.					
The Frederick William	..	..	..	..	Weippert.
Peterhof	..	..	..	..	Gungl.
Maud	..	..	..	..	Laurent.
Trovatore	..	..	..	..	Weippert.
Fra Diavolo	..	..	..	..	Jullien.
Queen of the Harvest	..	..	..	..	Cote.
GALOPS.					
Alarm	..	..	..	..	Brown.
Leviathan	..	..	..	..	D'Albert.
Traviata	..	..	..	..	Lamotte.
Antelope	..	..	..	..	Tinney.

The following music has been performed at the Palace during the week:—

By the band of the Coldstream Guards:—

Overture, <i>Maritana</i>	..	..	..	Wallace.
Selection, <i>The Rose of Castille</i>	..	..	..	Balf.
Valse, <i>Alexandro Romanoff</i>	..	..	..	Laurent.
Fantasia, No. 2, <i>La Traviata</i>	..	..	..	Verdi.
March	..	..	..	H.R.H. Duchess of Kent.

His Majesty the King of the Belgians, her Royal Highness the Princess of Prussia, and his Royal Highness the Prince Consort visited the South Kensington Museum on Tuesday morning.

MR. ANDERSON AND HER MAJESTY'S BAND.—The gentlemen of her Majesty's private band recently celebrated their twentieth anniversary by dining together at the White Hart Hotel, Windsor. Mr. Williams presided on the occasion, while Mr. Nickel occupied the vice-chair. In addition to being an anniversary dinner, the members availed themselves of the opportunity of presenting Mr. Anderson with a testimonial expressive of the regard and esteem in which he was held by his colleagues. The toast in honour of her Majesty was received with the greatest manifestations of enthusiasm, as were the healths of their Royal Highnesses the Prince Consort, the Prince of Wales, the Princess Royal, and the junior members of the royal family. In proposing the toast of the evening—the health of their guest, Mr. Anderson—the chairman, in an appropriate address, characterised by much warmth of feeling, expressed the pleasure and delight that all the members could not otherwise than feel in meeting together on so interesting an occasion as the celebration of the period of the formation of the band, twenty years since, under the direction of Mr. Anderson, the respected guest of the evening, who had ever evinced a disposition to oblige and serve them whenever an opportunity for so doing presented itself. Grateful for repeated proofs of kindness and friendship, the chairman, in the name of the gentlemen of her Majesty's private band, begged Mr. Anderson's acceptance of a diamond ring, as a testimony of the respect entertained for him after an association of twenty years. The chairman concluded by wishing him long continued health and happiness, and that he might occupy his present position as long as consonant with his wishes. Mr. Anderson, in reply, stated that the kindness of the gentlemen, and the splendid gift, so unexpected, quite deprived him of the power of adequately thanking them. They must conceive how grateful he felt, and he assured them that he should ever continue to take the most lively interest in their welfare, and begged their acceptance of his most hearty thanks for all their kindness and attention. The harmony of the evening was enlivened by the gentlemen with Hungarian, German, and English songs.

WE hear that the comedy to be performed by Mr. Buckstone's company before the Queen and her foreign guests at Her Majesty's Theatre will be *The Rivals*. A correspondent writes in strong terms complaining of what he calls "the extortions practised under the sanction of her Majesty's name with reference to the series of entertainments. People are told," he says, "that boxes can be secured for them only on their undertaking to pay whatever may be asked afterwards, as the market may rise; and though for stalls a certain sum is demanded, that sum is ridiculously disproportioned to the mediocre character of the entertainments. For speculative purposes the royal guests are prominently paraded before the public, and the inevitable result will be that the audience will be composed of people from the country, to whom royalty is a rare sight." We have heard from several quarters of the practice to which our correspondent alludes, but we trust that what he states is exaggerated, and we shall be happy to receive authority for saying so. If, on the other hand, it be true, it is but right that it should be made known in every quarter.—*Morning Chronicle*.

THE OPERATIC STATE VISITS.—I doubt not ere this you will have a long catalogue of complaints respecting the extortionate prices of tickets for the above occasion. As an Englishman, I blush for my country that the spectacle of the marriage of England's Sovereign's eldest daughter could not have been made one by which all classes of society could have been benefited. A

very few thousand pounds more expenses would have fitted up Westminster Abbey, wherein thousands of persons could have been accommodated, and tens of thousands could have witnessed the procession. The theatres and exhibitions might have been thrown open to the people for the day and night for £200 more, and thus all classes would have been pleased—from the artisan, by the extra work and pay he obtained, to the noble, by the accommodation he afforded; and we should, least of all, have had to complain of such conduct as that of the manager of the festivals, who, a fortnight ago, declared that every box and stall was disposed of, but who is now openly selling them across his own counter at more than treble the original price.—*Globe*.

Metropolitan.

MR. HULLAH'S ORCHESTRAL CONCERTS.

We have great gratification in recording the resumption of these concerts, which may take rank amongst the best things of the kind in the metropolis. Not that the interpretation of orchestral works is irreproachable, or that it will bear comparison with the performances of the antique or modern Philharmonic Societies; but it is on the whole good, and, occasionally, when Mr. Hullah is very energetic and the band very careful, we get a capital representation of a first-class work. There are great merits attached to these "Orchestral Concerts." The programmes are composed of the very best materials. A very good band and very good vocalists are engaged to expose the same. The prices of admission are "adapted to the meanest capacity;" and the length of the concert is evidently always calculated and made most reasonable. Now, these are virtues of no small degree, and if Mr. Hullah has not the moral control over his instrumental forces that he possesses over his singing-schools, it is not a very serious short-coming. To speak candidly and fearlessly, as a *Musical Gazette* should speak, we cannot compliment Mr. Hullah upon his orchestral conducting. Beethoven's eighth symphony was very coarsely performed on Tuesday evening, when the first of the present series of orchestral concerts was given to a large audience. The charming *allegretto* received its customary encore, though it was not rendered satisfactorily. There was a serious lack of steadiness and balance throughout, and the absence of these qualities in so peculiar a movement was anything but pleasant. At the recommencement a steadier tempo was indicated; but when the strings had it all to themselves, after the first few bars, there was a perceptible hurry, which was not afterwards retracted. The overtures to *Ruy Blas* and *Cosi fan tutte* were performed with tolerable effect.

Miss Arabella Goddard, forgetting that the concerts were "orchestral," played two of Bach's fugues,—one the well-known fugue on the letters of the composer's name, and the other (in D) from Book 4 of Griepenkerl's complete collection of his pianoforte works. The only fault that one can find in the matter is the fact of introducing chamber music at a concert which is altogether of a different class. As regards the execution, it was irreproachable, and, though neither of the fugues or preludes comprised the extraordinary difficulties with which the work of the same composer, which Miss Goddard introduced at the penultimate concert of Mr. Leslie's choir, abounds, yet they bristle with quite a sufficiency of obstacles to arouse the surprise of the *connoisseur*. Her reading and exposition of these comparatively crude and obscure works excited the admiration of the whole room, and we consider the applause which followed each piece as a mark of appreciation of the talents of the executant no less than a tribute to the genius of the composer. Great composers need great performers to adequately develop their works.

The next pianoforte work was Hummel's *Rondo Brillant* (Russian air) with orchestral accompaniment, and this was one of the greatest treats of the kind we have had for a long time. The difficulties are plentiful, but these were all surmounted with the customary ease of our clever pianist. The graceful treatment of every subject which is introduced in this composition is remarkable, and we hope that, with all possible respect for Mendelssohn's G minor concerto, that this *rondo* may occupy its place in many of the chief concerts of the approaching "season."

The applause at the conclusion was loud and persevering, and Miss Goddard, after some delay, was compelled to reappear and acknowledge the enthusiasm.

The vocal music was commenced by Mr. Thorpe Peed, who sang Mozart's "A te, fra tanti affanni." Miss Messent, who appeared to give a charming version of Handel's "Vieni, torna," from *Teseo*, was frequently overpowered by the orchestra. Under such circumstances, people may well run away with the notion that Handel's secular music is heavy. Mr. Santley wasted a fine voice and five minutes of precious time upon a particularly indifferent air from Paer's *I Fuorusciti*, and the concert concluded with the *finale* to the first act of *Don Giovanni*, sung by Miss Messent, Mrs. Street, Miss Fanny Rowland, Mr. Thorpe Peed, Mr. Thomas, and Mr. Santley.

MR. HULLAH'S CONCERTS.

On Wednesday last, Handel's choral *Sinfonia Eroica*, *Judas Maccabeus*, was presented to a crowded audience. The principal vocalists were—Miss Kemble, Miss Fanny Rowland, Miss Palmer, Mr. Thorpe Peed, and Mr. Thomas. There was an efficient band, and the chorus consisted, as usual, of the members of Mr. Hullah's first upper singing school. Up to the last moment Mr. Sims Reeves had been announced for the tenor part, and his absence, from continued indisposition, caused a feeling of annoyance and disappointment, for which the presence of Miss Kemble, who has recently produced so very favourable an impression at these concerts, did not atone. This was far from inexplicable. Independently of Sims Reeves being a vast pet with the public, it is now pretty generally understood that there is a great tenor part in *Judas Maccabeus*, and the absence of a great tenor is almost as great a calamity as the absence of the part. There is no one but Sims Reeves to sing "Sound an alarm." Since the palmy days of Braham, no other tenor has been able to worthily declaim this powerful and magnificent appeal to the armed host. Under such peculiar circumstances, therefore, peculiar indulgence should be claimed for Mr. Thorpe Peed, who came forward to fill the place of an unapproachable tenor, in an oratorio which requires a tenor of unapproachable voice and declamatory power. Mr. T. Peed acquitted himself well in the air "How vain is man," and received a fair tribute of applause. The following recitative, "O Judas," was well given by Miss Palmer, who, in "Father of Heaven" and the other contralto music, was eminently satisfactory. The devotional air, "Pious orgies," was sung with great clearness by Miss Fanny Rowland, who rendered effective service in other portions of the oratorio. Miss Kemble's "O Liberty" was much admired, and she was encored in the jubilant air, "From mighty kings." Mr. Thomas was all that could be desired in the bass solos.

The chorus were not without honours. "O Father, whose almighty power," was encored, though not repeated. The *finale* to Part I., "Hear us, O Lord," was most effectively rendered, and the inspiring "See the conquering hero comes" was encored and repeated.

MR. HENRY LESLIE'S CHOIR.

A very successful concert was given at St. Martin's Hall on Thursday evening, particulars of which we will defer till next week.

The choir were to sing at Buckingham Palace last night, when some appropriate epithalamic part-songs were to be chanted. We will append a report to next week's notice of the St. Martin's Hall concert.

THE LONDON HARMONIC UNION

gave their fifth concert at Sussex-hall on Tuesday. The programme consisted chiefly of part-songs and madrigals. The most noticeable of the songs were "Home sweet home" and "Wapping old stairs," sung by Mrs. Crouch, "Coming thro' the rye," by Miss Pownall, and the duett, "The cousins," by Miss Wilton and Miss Crouch, and "When thy bosom," by Miss Walker and Mr. Birk, all of which were encored. A manuscript song by H. Gadsby, "My own loved home," was sung with expression by Miss Crouch, a young lady who gives promise of future excellence.

Mozart's "To Rome's immortal leaders," formed a spirited *finale* to a concert, which, judging by the number of the audience, was not so well supported as it deserved. Mr. Turner conducted.

Mr. ALBERT SMITH will give his entertainment on Monday afternoon next, at 3 o'clock.

SURREY GARDENS COMPANY.

An extraordinary general meeting of the shareholders of this company was held on Tuesday afternoon in the Music-hall of the Royal Surrey Gardens, for the purpose of "taking into consideration the propriety of winding up the company voluntarily under the Joint-Stock Companies Act, 1856."

Mr. Holmes was called to the chair. The attendance of shareholders was not very numerous.

The Chairman explained the object for which the meeting had been convened. At previous meetings, both of creditors and shareholders, the creditors had readily come forward to assist the shareholders; and it was now necessary for the shareholders to do something to carry out the arrangements which they had proposed to the creditors to make. Since their last meeting a canvass had been entered into of a large body of the shareholders, and he was sorry to say that the result had not been that which had been anticipated—namely, that they would feel inclined to resuscitate the Gardens by subscribing to preference shares of £2 10s.—each of which would give 5s. in the pound down, and debenture shares of 5s. more to those who had a priority of claim on the assets of the Gardens, the same bearing interest at 8 per cent. until the claims of the creditors were discharged. Under these circumstances it was quite clear that the creditors at the present moment had their claims unliquidated, and it would neither be just nor honourable for the directors any longer to hold the assets of the company in their own hands. The only proper course would be to distribute them, and then either go through the Court of Bankruptcy under the petition now before the Court, or wind up the company voluntarily. It was for the shareholders to consider which of these two courses they would adopt. Assuming that the petition now before the Court was withdrawn, and that the shareholders were by resolution to wind up voluntarily, could they prevent any factious creditor or shareholder at some future period from petitioning the Court and involving the shareholders in the very difficulties which they were now anxious to avoid? For his own part he saw no reason why they should withdraw from their present position before the Court until it was shown that there was a possibility of preventing any creditor or shareholder from taking the course which he had pointed out. With regard to expense, he believed that to proceed with the petition now before the Court would be the safest as well as the cheapest plan.

Mr. Jones (the company's solicitor) said, there were several objections to a voluntary winding up of the company. He thought that under the Winding-up Act a company that was insolvent could not be wound up voluntarily. At the present moment they had a petition before the Court upon which they had incurred great expense, and he thought it would be more beneficial to all parties concerned to proceed with it. With £15,000 mortgage and £10,000 debts it was not to be expected that the company could be wound up so as to pay 20s. in the pound, and give the shareholders a penny in return for the money they had advanced. He did not believe that the Court of Bankruptcy would allow an insolvent company to be wound up voluntarily.

Mr. Coombs said, the only objection to the petition before the Court was the manner in which it had been brought before the Court. The question now to consider was, whether the company should be wound up by the Court of Bankruptcy or privately? He thought a public winding up would be the most direct course.

Mr. Fleming thought that a voluntary winding up would be the best mode of proceeding. The expense in litigation would be less, and the property would realize as much as under a compulsory winding up.

Mr. H. Jones (architect) and Mr. Hales spoke in favour of a compulsory winding up.

Mr. Todd then moved, "That the affairs of the company be wound up under the petition now before the Court."

Mr. H. Jones seconded the resolution.

The Chairman stated that it would require the consent of three-fourths of the shareholders, both in numbers and in regard to the value of the shares, to enable them to wind up voluntarily.

The resolution was then unanimously agreed to.

A Shareholder asked what time would elapse before the company could be wound up in the Court of Bankruptcy?

Mr. Jones said, he anticipated no difficulty. An order would be made on the 19th of February, and the official liquidators and creditors' managers could be appointed within a fortnight from that period.

Mr. Nelson Lee asked if the proceedings in the Court of Bankruptcy would prevent the letting of the Gardens if a good offer were made?

Mr. Jones said, that if a good letting could be made the Court of Bankruptcy had power to authorize it to be made.

Mr. Nelson Lee thought that some effort ought to be made to let the property. If it were to lay fallow for a year it would take three or four years to recover it.

The proceedings then terminated with a vote of thanks to the chairman.

CRYSTAL PALACE.

The Crystal Palace has, perhaps, this holiday time been more fully adopted as a place of popular amusement than at any former period. Heretofore it has been frequented by throngs on some memorable occasion, but now throughout the holidays it has been daily visited. This is a memorable circumstance for the establishment, because the fear of visiting it in the winter has been got over. It is true this winter has been very mild, but if the place can only be known as a winter place of resort, it will get visitants even in a very severe season. It is a good thing for the revenues, too, that it is registered in the Christmas holidays of the boys and girls of the metropolis, who will not be unmindful when they come home from school next year that such a place is accessible. The misletoe, not having been found recognisable as a public rite, has been restored to the *Lares et Penates*, but there is one bad step the managers can retract, and that is the new regulation of compelling the visitors by the incoming trains to show their railway tickets at one narrow wicket, whereby the children are exposed to danger in a considerable and moving crowd, to say nothing of the delay. In consequence of its being dusk by the time the visitors begin to think of moving, one of Osler's magnificent glass candelabra is towards the close lighted up with gas, and it is worth while to visit the Palace to witness the effect, which is truly gorgeous in its display of rainbow tints, giving, as much as anything can, the luxurious impressions of palatial splendour, where the resources of wealth and the instruments of art are in lavish profusion, and yet it can be readily seen that the effect of this one candelabrum is far beneath that which would be obtained were there others of the same dimensions alight, accompanied by the illuminations, the reflecting mirrors, and the gold and colour of a palace; and Messrs. Osler's merits could not be judged of at all by the day display of their workmanship. This light, and some few in the glass court and in the toy bazaar, gave some slight notion of the capacity of the Palace for an evening fête, and the impression is very favourable of what will be the result when that state of progress is reached.—*Building News.*

Their Royal Highnesses the Princes of Prussia paid a visit on Monday to the Crystal Palace, where they arrived shortly before 12 o'clock, and spent several hours in viewing the wonders of that unequalled exhibition. After passing through the various courts and the Picture Gallery, they expressed a wish to view London from the summit of the Water Tower, which they ascended for that purpose; but the thickness of the atmosphere over town disappointed them. Luncheon was then served in the saloon by Messrs. Staples, and the Princes subsequently walked in the Park, and, after inspecting the monsters of the antediluvian world, left the palace at a quarter to 5, expressing themselves highly gratified by their day's amusement.

The programme of last Saturday's concert was of an attractive and satisfactory nature. Mendelssohn's violin concerto was performed by Herr Louis Ries (his first appearance at the Crystal Palace), and his overture to *The Son and Stranger* was well given by the band. One of Beethoven's most beautiful symphonies, No. 4, in B flat, was everything that could be desired considering the dimensions of the band. An accession of strings would be a vast advantage. The vocalists were Signora Finoli and Mr. Winn.

It is stated that the Dean and Chapter of St. Paul's are making arrangements for opening the nave of the cathedral for Divine service, and that the Ecclesiastical Commissioners have been applied to for a grant towards the gas-fittings and lighting.

The following is the return of admissions to the Crystal Palace for six days, from January 15 to 21:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Jan. 15	(1s.)	588	179	767
Saturday	" 16	(2s. 6d.)	406	899	1,245
Monday	" 18	(1s.)	813	249	1,062
Tuesday	" 19	"	1,052	261	1,313
Wednesday	" 20	"	600	234	834
Thursday	" 21	"	775	246	1,021
			4,234	2,008	6,242

An agreeable entertainment of Scottish songs and ballads was given on Friday, the 15th instant, at Crosby Hall, by Mr. Alexander Smith, a gentleman who possesses a light baritone voice of good quality, and uses it with a considerable amount of taste and skill, but whose musical knowledge is at present in a scarcely sufficiently forward stage of development. He has evidently been in the habit of singing without accompaniment, and it certainly appears rather amateurish in a public singer not to be able to take the key note of a song from the symphony. However, these are defects which practice will remedy, and we only point them out in kindness to the lecturer, whose efforts on the whole were highly successful, and gave great satisfaction to a numerous and attentive audience. Mr. H. Galsby presided as pianoforte accompanist to the songs, and played some variations on the "Blue Bells of Scotland," as an introductory solo, which were much applauded. The solo should have figured later in the programme, and would then have been an agreeable relief to the vocal portion of the concert.

MR. CHARLES FABIAN gave an entertainment at Crosby Hall on Thursday, entitled *Tom Brown's Holiday*. We regret that we were prevented paying a visit to the Hall on that evening, and hearing all about Tom's adventures, but we live in hopes of having the pleasure &c. &c., on some other occasion. We are informed that the entertainment gave great satisfaction to the assembled audience, and that several songs introduced were encored. Miss Wood assisted at the pianoforte, and had to repeat her solo, "The Carnival" of Schulhoff.

MR. GEORGE GENGE gave his annual concert and ball on the 12th inst., at the Freemasons' Hall. Of course he officiated as a vocalist on the occasion. He sang a new Irish ballad, by Mr. J. G. Calcott, which was received with great favour. Valuable vocal assistance was rendered by Miss Messent, Miss Eyles, Miss Medora Collins, Mr. George Perren, and Mr. Ransford; and Mr. Calcott contributed a fantasia (pianoforte) on airs from *La Traviata*. The attendance at the concert was tolerably good, but was largely increased when Euterpe gave way to Terpsichore, and the enlivening strains of Adams's band supplanted the admirable performances of the above-named vocalists. Mr. Frampton was M. C., and a capital man cook he made.

DEATH OF LADY BOOTHBY.—We have to announce the decease of Lady Boothby (Mrs. Nisbett), which took place at her residence, Rose-mount, St. Leonard's, on Saturday last, after a short illness, brought on by anxiety and domestic affliction, her ladyship having, within the last 18 months, lost her mother, her brother, and her sister. Lady Boothby was the daughter of Lieutenant Frederick Hayes Macnamara, formerly of the 52d Regiment of Foot, and his wife Jane Elizabeth Williams. Appearing when very young on the provincial boards, she early evinced so remarkable a talent for comedy that her parents decided upon allowing her to follow the stage as a profession, and, as is well known, she subsequently became unrivalled as a comic actress. She was married twice: the first time, when about 19 years of age, to Captain John Alexander Nisbett, of the Life Guards, who shortly after died from the effects of an accident; and secondly to Sir William Boothby, who also died within a few years of his marriage, leaving her a second time a widow, and, unhappily, only very poorly provided for.

THE ORGAN-GRINDING NUISANCE.—On Monday evening last a highly respectable public meeting of the inhabitants of the parish of Paddington was held at the Prince of Wales' Hotel, Bishop's-road, for the purpose of taking into consideration the best course to pursue with a view of putting a stop to the continuous nuisances caused by street-musicians, organ-grinders, bawlers, and other disturbers of the public peace. Mr. B. C. Jones,

having been called to the chair, proceeded to address the meeting and to explain the object for which it had been called. After forcibly depicting the various nuisances to which the neighbourhood was subjected, such as the incessant annoyances occasioned by organs, German bands, penny newspaper venders, bawlers of "noos just arrived from India," hawkers, and others, too numerous to mention, for which the laws in force afforded no adequate remedy, he called upon any gentleman present to propose any resolution he thought proper, adding that, the meeting being public, fair hearing would be afforded to every one to express his opinions. Several gentlemen having addressed the meeting, Mr. J. Vaughan proposed, and Mr. H. M. Jackson seconded, the following resolution, which was carried with one dissentient voice. "That, in the opinion of this meeting, the noises from itinerant musicians, newspaper venders, bawlers, and hawkers, daily and nightly occurring throughout the streets of this parish, are intolerable nuisances, and demand the immediate intervention of the authorities." Mr. L. H. Bayley proposed, and Mr. D. D. Austin seconded, the next resolution, which was likewise carried with one dissentient voice—"That steps be at once taken for the purpose of publicly declaring the opinion of this meeting, and of communicating with the parish and other authorities for the suppression, if possible, of these nuisances." Mr. J. Vaughan proposed, and Mr. C. Cole seconded, the third resolution, which was carried unanimously—"That a committee be appointed to carry out the above objects, and to unite with the inhabitants and residents of other parishes in the metropolis in obtaining the assistance of the legislature." The following gentlemen consented to act as a committee, with power to add to their number:—Mr. B. C. Jones, 141, Westbourne-terrace; Mr. L. H. Bayley, 50, Gloucester-terrace; and Mr. J. G. C. Carr, 23, Westbourne-terrace, who will receive communications from parties desirous of co-operating. A vote of thanks to Mr. B. C. Jones for his able conduct in the chair having been carried unanimously, the meeting separated.

ANNOUNCEMENTS FOR THE SEASON.

- Feb. 1.—Lecture on music, Gresham College.
 " 2.—Mr. Hullah's second orchestral concert, St. Martin's Hall.
 " "—Third private concert of the Lambeth Choral Society.
 " "—Miss Arabella Goddard's first *soirée*, at her residence.
 " 6.—Western Madrigal Society, 8.
 " 9.—First winter *soirée* of the Musical Union, Hanover-square.
 " 15.—Amateur Musical Society, concert, Hanover-square, 84.
 " 16.—Mr. Hullah's third orchestral concert, St. Martin's Hall.
 " "—Miss Arabella Goddard's second *soirée*, at her residence.
 " 20.—Western Madrigal Society.
 " 23.—Second winter *soirée* of the Musical Union, Hanover-square.
 Mar. 1.—Amateur Musical Society.
 " 2.—Miss Arabella Goddard's third *soirée*, at her residence.
 " 6.—Western Madrigal Society.
 " 9.—Third winter *soirée* of the Musical Union, Hanover-square.
 " 15.—Amateur Musical Society.
 " 23.—Fourth winter *soirée* of the Musical Union, Hanover-square.
 " 29.—Amateur Musical Society.
 April 19.—Amateur Musical Society.
 " 12.—Philharmonic Society's first concert.
 " 26.—Philharmonic Society's second concert.
 May 3.—Amateur Musical Society.
 " 10.—Philharmonic Society's third concert.
 " 12.—Royal Botanic Society's Exhibition, 2.
 " 17.—Amateur Musical Society.
 " 24.—Philharmonic Society's fourth concert.
 " 31.—Amateur Musical Society.
 June 2.—Royal Botanic Society's Exhibition, 2.
 " 7.—Philharmonic Society's fifth concert.
 " 23.—Royal Botanic Society's Exhibition, 2.
 " 21.—Philharmonic Society's sixth concert.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 2½.

La Sonnambula at Her Majesty's Theatre, 7½.

Western Madrigal Society, 8.

TUESDAY.—*La Sonnambula* at Her Majesty's Theatre.

WEDNESDAY.—Rev. John Curwen's Lecture on Psalmody, Finbury Chapel, 7½.

LEGAL.

WESTMINSTER COUNTY COURT.

[Before Mr. FRANCIS BAILEY, Jud. e.]

LADIES' BONNETS AND PUBLIC AMUSEMENTS—HOGHTON V. PEARCE AND ANOTHER.

This was an action brought by the plaintiff, Mr. Henry Hoghton, a gentleman of fortune, and a member of the Reform Club, against the defendants, managers of the Polygraphic Hall (late Woodin's), King William-street, Strand, to recover the sum of 12s., under the following details:—

Mr. Petersdorff, who appeared for the plaintiff, said that his client, a gentleman of fortune and undoubted respectability, on a certain day went to the Polygraphic Hall, where he bought two tickets for stalls for three shillings each, for an ensuing night. On the night the tickets were available the plaintiff and his wife presented themselves, when they were denied admission to the entertainment because the lady refused to take her bonnet off. His client and lady then left, plaintiff tearing up the tickets in the passage prior to departing. Now he (the learned counsel) was instructed that, at the time the tickets were purchased, no intimation was given that ladies were obliged to remove their bonnets, in proof of which he should call his client.

The plaintiff, a gentleman of fashionable exterior and manners, corroborated his pleader's statement, adding that the reason of the lady (Mrs. Hoghton) persisting in keeping her bonnet on was, that she at the time was suffering from a severe cold in her head.

Mr. Rayner, one of the defendants, in answer, said that he was an American, and so were his company, but they were termed "Ethiopians," who, however, notwithstanding the far-off designation, were in the constant habit of receiving ladies and gentlemen, who, when they did honour them with a visit, which they frequently did, always conformed to the rules. He knew nothing of the present transaction, but had witnesses who were cognisant of the facts.

Mr. J. T. Donnelly, agent to the defendants, and other witnesses, deposed that on plaintiff and his lady entering the hall, it was notified by the checktaker that the lady must take her bonnet off before taking her seat, which plaintiff emphatically declared she should not, and, tearing up the tickets, threw them in Mr. Donnelly's face, called for a cab, and went away.

Mr. Petersdorff submitted to the judge, in accordance with the statements made, he was entitled to a verdict, as the defendant had not done as a late tenant of the hall did, fully notify to the public that no "bonnets" were allowed.

His Honour, ascertaining that the action was for plaintiff's cab fare to and from the hall, decided for the amount claimed, but without costs.

MUSIC PRINTING.

A patent has lately been obtained by Mr. Scheurmann, the eminent music publisher in Newgate-street, for a new method of printing music, invented by him. We have carefully examined every part of his process, and are convinced that his invention is calculated to produce most important results in the publication of music, as it manifestly combines beauty, durability, and cheapness in a much higher degree than any other method now in use. Mr. Scheurmann, in fact, has brought the printing of music to a level with the printing of books, and has discovered the means of placing musical works of every description, in the most correct and elegant form, as much within the means of all classes as literary works have already become.

It is well known that the present comparative cheapness of musical publications has been caused by the adoption of type-printing as the substitute for engraving. By this means, editions of standard works of large circulation, such as Handel's oratorios, &c., are now sold at prices which a few years ago would have been incredible. But Mr. Scheurmann's invention will carry this advantage much farther, and will be much more generally applicable. Even in the best of the present cheap publications (such as those of the oratorios used at Exeter Hall) the immense number of separate pieces of type—in some instances between three and four thousand being employed in setting up a single page—causes a waste of time and labour, and also gives the printing a disjointed and broken appearance. These things are obviated by Mr. Scheurmann's mode of setting up the lines and the notes on two

separate plates, the whole of one staff forming a single piece of metal, and the notes also being solid. The result, independently of the great diminution of labour, is, a clearness and sharpness of appearance quite unattainable by the old process—a fact shown by the specimens which we have examined. The lines and notes being thus separately set up, in order to avoid the necessity of double printing a cast is taken of the notes, and into the mould thus obtained the frame containing the lines is pressed. A matrix combining the two plates is thus formed, which is then placed in a galvanic trough, where it receives a thin shell of copper of a few ounces weight, obtained by the electrotype process; and the plate, being backed with lead, is ready for printing.

There are many ingenious contrivances in the working out of Mr. Scheurmann's plan, but this general outline of it will give a sufficient idea of its value. Among a host of other advantages, it is evident that, on an average, only one-tenth of the number of types at present in use will be required by the new method, and that of course there must follow a proportionate diminution in the cost of production, and a corresponding reduction in the present price of music. By this process, too, the music may be transposed to any key by simply altering the signature (the sharps or flats at the beginning of the piece), and raising or depressing the frame containing the lines, without the necessity of resetting a single note. Another striking consideration in the facility with which a plate of music once formed in the manner we have described, may be multiplied by the simple expedient of taking casts from it. From this, the most important results must naturally arise. At the present time, the classical works of the great masters are non-copyright in almost every country, and editions of them are bought largely in spite of their being badly edited and dear. But supposing an edition of a great instrumental work—Beethoven's pianoforte music, for example—were brought out in England, the publisher might easily supply the demand of all Europe by means of duplicate plates taken at a trifling cost, which would find eager purchasers among the publishers of every country, because they could be offered for sale on terms which would exclude all competition. In regard, moreover, to vocal works, the patent method offers peculiar advantages. A standard opera—*Don Giovanni*, for example—may be printed in various editions, suited to the demands of different countries, from the same plates with slight alterations. Such editions have, in addition to the original words, a version in another language. Now, if it is wanted to produce editions with English, German, or French words in addition to the original Italian, the music, with the Italian words, will be set up in one chase, and the words of the version in the other chase between the rules, and changed according to the edition required.—*Daily News*.

Theatrical.

ADELPHI.—A new drama called *The Poor Strollers*, by the author of *Joseph Chavigny*, was produced on Monday. The piece is we believe, English, but has been written on a French model of the *Belphegor* species, although, except in the mere germ or original idea, it bears little or no resemblance to that popular drama. Pierre Leroux (Mr. Webster) and his daughter Marie (Madame Celeste) are French strolling players, who, at an inn near Strasbourg, encounter a couple of Irish travellers—Michael Cassidy (Mr. Garden) and his "man of business," Lawson (Mr. Selby). We presently find that in consequence of some suspected forgeries and other iniquities of Lawson, his employer has revoked a will leaving his property to him, by making another in favour of the testator's nephew, Walter Cassidy. This document, we are further informed, is in the owner's portmanteau. Meantime, Pierre Leroux, alarmed for the health and even the life of his daughter, from the fatigue and precarious profits of their profession, is tempted to abstract a pocket-book, containing, as he has heard the owner say, a thousand francs, from the portmanteau. Lawson, finding that his fortune depends on getting possession of the new-made will (for the former is not yet destroyed) determines, in a night-walk with Michael Cassidy through the woods, to murder him. In this design fortune favours him. Samson, a poacher or gamekeeper (Mr. Paul Bedford) wandering through the woods in search of game, lays down his gun while he deposits in safety the fruits of his night's forage. The piece falls into the hands of Lawson, who first shoots

Cassidy, and then, pistoling the poacher, is enabled, from Samson's name on the gun, to lay the death of his first victim to the charge of his second: so ends the first act. The second is in London: Lawson has become a wealthy and cruel practitioner in the law; but he has not succeeded in securing the will which, having been enclosed in the stolen pocket-book, has fallen into the hands of Pierre, who has been so conscience-stricken at his theft, that he has sewed the pocket-book into the lining of his waistcoat, and never even examined its contents. He and his daughter are now also in London, and by one of those fortuitous turns in destiny which are certainly more frequent in dramatic than real life, have become the tenants of Lawson, or of those for whom he legally acts, and, being unable to pay their rent, are served with an execution, and turned out to their old profession. Marie has now got a lover in young Walter Cassidy, the disinherited. The third act transfers the *dramatis personæ* to Ireland. Here Lawson is residing on his estates. Marie, in the office of sempstress to her father, discovers and cuts out the pocket-book from the lining of his waistcoat. A horrible suspicion now seizes her; for, finding the name of Michael Cassidy in the book, and recalling the unaccountable change that has taken place in her father since the murder, her suspicions fasten on him as the assassin. Here was Madame Celeste's opportunity, of which she availed herself with her accustomed effect. Marie's horror is relieved by her father, who, giving her a detail of his crime, and bidding her remark that the money has been untouched, confesses that he has been a robber, but no murderer. The will of Michael in favour of his nephew is also discovered with the money, and Pierre, resolving to restore the latter to its (supposed) rightful owner, Lawson, waits on that worthy with the money and the will in his pocket. Here a violent altercation presently ensues, for Lawson, speaking of Samson as the undoubted murderer of Michael Cassidy, Pierre, who was crossing the woods with his daughter on the night of the murder, clearly remembers having been speaking to Samson at the time the shot was fired which killed Michael. His suspicions being awakened, he charges Lawson with being the assassin. In vain does the delinquent endeavour to menace, cajole, or bribe his accuser either to hold his peace or give up the will, which Pierre has injudiciously shown to him. The dispute ends in a personal struggle for possession of the important document, and Lawson is about to get it into his hands, when Marie, who has followed close on her father's footsteps, rushes in with Walter Cassidy and a group of peasants. The will is rescued from the unhallowed gripe of Lawson, who is marshalled off to justice, and Walter's inheritance is restored to him.

There is material enough here for a good and well-sustained action, yet the drama has the same fault which is chargeable upon so many pieces of the kind—want of progression and climax. The action, which is carried on with much interest through the first act, stands still in the second; and when the catastrophe at last comes, it hardly fulfils the expectations justly raised by the early scenes. Neither has the piece any character equal to that of Joseph Chavigny, which contributed so much to the interest of the author's last production. However, the drama has been triumphantly successful, and has been played to crowded houses from the night of its production. The comic side of Mr. Webster's performance was the best, simply because it gave him the best opportunities. His "fiddling" out his resentment at the Irishman for "damning France," by a villainous scraping of "God save the Queen" close to the ear of the offender, was a piece of practical humour that told lustily on the lungs of the audience. Mr. Wright is a pert, conceited lawyer's clerk, who makes love to Marie in the manner of a man condescending to matrimonial intentions towards his maid-servant, and who would as soon think of the world's falling to pieces as that the object of his choice could have any objection to him. The character is, of course, burlesqued, but it has types enough in nature.

LYCEUM.—Mr. Leigh Hunt's comedy, *Lover's Amusements*, which was to have been produced last season, and a portion, or the whole of which was published three or four years ago in the author's *London Journal*, made its appearance on Wednesday evening to a crowded house. The plot of the piece, which is in three acts, is simple enough. The Chevalier de Torsey (Mr. J. G. Shore), a French nobleman of the time of the Fronde, is betrothed to the Countess de Montalais (Mrs. A. Mellon). Captain de la Rousse (Mr. Charles Dillon) loves Miss Louise de la Motte (Mrs. C. Dillon). Each gentleman, however, has been

carrying on a platonic epistolary *liaison* with the other's betrothed, to which neither lady appears to have offered any strenuous opposition. It is on the mutual discovery of this correspondence that the action of the piece turns, which we may here observe, has no more to do with the political or social events of the time of the Fronde, than with those of the reign of his imperial majesty Napoleon the Third. In one of those severe lectures on proper conduct, with which young ladies are so often favoured from their lovers, the chevalier lays before the countess a packet of her letters to the captain, which have fallen into his hands. The lady retorts, and after some sharp comments on the license and vanity of his own conduct, presents him in her turn with a package of his own letters to Louise, which she has just received from that lady, and then discards and leaves him. An ordinary slave of his will, on this detection, would thrust out his lip, damn his mistress, and go off in a huff. But the chevalier is a warrior and a gentleman, his mental vision is turned inwards, he repenteth and is absolved. The captain listens to the remonstrance of his lady with the like result, though in a somewhat different manner. He is one of your thorough "good (for nothing) fellows," equally ready to fight, drink, or make love, so he receives the fair Louise's rebuke with ludicrous contrition; and we are not quite sure that the gallant and thoughtless captain is not laughing in his sleeve at the little graceful coquette, when he says that he has just learnt that he is nothing but a boy, and thrusts his hand into his pocket to see "if he has got a sixpence to give himself." However, his repentance is quite sincere enough to give warrant of his reformation.

The chief defect of the piece is that the author has used the action as his means rather than his object, and thus the comedy is more like an ethical treatise in a dramatic form, than a regular drama. On the stage we look for the clash and whirlwind of the passions; reflection and comment may come afterwards. The Captain is by far the most dramatic and best-drawn character in the piece, and had ample justice at the hands of Mr. Dillon. In a word, the comedy is good enough to make us think that it ought to have been much better, and that we may yet have a play from Mr. Hunt's pen which shall take a permanent stand in our dramatic literature. Mrs. A. Mellon's personation of the Countess was easy and true. Mrs. Dillon's part is not very well suited to her; but then she looks exceedingly pretty and *coquettish*, when, that is, she gets off her nun's habits. Mr. Shore made an efficient Chevalier de Torsey. In the writer's object, which is to inculcate more justice on the part of mankind in their intercourse with the "weaker sex," some of the sentiments are just and forcible enough, and told well with the audience: but a theatre is no place for a sermon, however excellent it may be. Some famous critic has said that the three leading requisites for dramatic writing consist of action, action, and ACTION.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—Stalls, (retainable the whole evening) 6s.; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7. The Box-office open from 11 till 5 o'clock.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d.; Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0., £1 11s. 6d.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit 1s.; Centre Circle on First and Second Tier, fitted in suite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

Provincial.

BRIGHTON.—A morning concert was given at the Town-hall on Monday, at which Mdlle. Piccolomini, and Signors Giuglini, Rossi, and Belletti, appeared. The lady was somewhat indisposed, and omitted Verdi's "Tacea la notte," for which she was announced; but she charmed her hearers, in conjunction with Signor Giuglini, with the famous "Libiamo," and "Parigi, o cara," from *La Traviata*. Giuglini's "Una furtiva lagrima" was immensely admired. Herr Kuhe contributed two pianoforte fantasias, and Signor Vascetti was accompanist.

CHOBHAM.—On Monday week a musical entertainment was given at the Sun Inn. Miss Clayton and Mr. Wilson, of London, Messrs. Evans and Miller, of Guildford, and Mr. and Mrs. Gains, contributed to the gratification of the assembled company.

MANCHESTER.—Our last number contained the intimation that musical entertainments had of late been more than usually predominantly important in this northern metropolis, and that judging from the many further important announcements already advertised, there was no immediate prospect of any lack of an ample supply of "sweet sounds" for some time to come. That our statement was anything but an over-wrought one, will be fully evident to such as may be familiar with the locality, the principal characteristic more particularly observable being the fact that these entertainments have been mostly proposed to be carried out upon a somewhat large scale.

The second concert of the Lancashire Festival Concert Society occurred on the evening of Friday the 15th instant. The attendance was select, and certainly highly respectable, but less numerous than is generally observable as regards first-class concerts in Manchester; the principals announced were Madame Lemmens Sherrington (by the way, a vocalist of whom Lancashire may eventually be proud), Mr. Sims Reeves, and Mr. Weiss, with Miss Arabella Goddard as solo pianist, and Dr. Sterndale Bennett as conductor. An apology had to be made for Mr. Sims Reeves, who was, unfortunately, unable to appear, and a substitution the most extraordinary was announced! that substitution being Miss Helena Walker, of Leeds. Respecting the propriety of this fact, we use the language of question without disrespect to the young lady, who, we may also remark, evidently endeavoured to please her audience, and succeeded in obtaining an encore; but, surely we may not be compelled to admit that, if Mr. Sims Reeves happened to be incapacitated by illness, that there was not another *tenor* vocalist to be found to supply the deficiency thus created? We fearlessly assert that circumstances such as these are likely to damage the future prospects of the association yecept "The Lancashire Festival Concert Society." Madame Lemmens Sherrington sang, as usual, very brilliantly; and our old favourite, Mr. Weiss, was also, as usual, most welcome to Manchester. Miss Arabella Goddard, in her pianoforte performances, exhibited the possession of a power but little short of witchery, combining a degree of marvellous force with an equal amount of delicacy of touch and refinement of thought. The band, under the careful

direction of Dr. Sterndale Bennett, was in all respects satisfactory, and we must not omit to accord to that accomplished professor the most unqualified praise for the great pains taken to render the concert most completely successful.

The concert of Monday evening last was not as well attended as is generally the case on these popular occasions. The vocalists engaged were Miss Theresa Jefferys, Mr. Inkersal, and Mr. Delavanti, with the usual chorus, and Mons. De Jong as solo flautist. Mr. Walter Montgomery also gave some readings from popular authors. Miss Theresa Jefferys sang with considerable animation, but we can scarcely admit that her voice is sufficiently powerful for the great Free Trade Hall; nevertheless the audience were much pleased with the young lady's efforts.

The concert announced for the benefit of the Orphan Asylum came off on the evening of Tuesday last, under very extensive and important patronage; and was veritably and indeed one of "monster" proportions, nearly all the available vocal talent of Manchester being announced as principals, with a host of solo performers, including Mr. Charles Hallé, together also with a numerous chorus.

It must have been very gratifying to the committee of management and the friends of this truly benevolent institution, to see such a mighty gathering assembled in the great Free Trade Hall as was present on this occasion. Excepting a few of the specially reserved seats, the entire hall was densely crowded, and we should hope that the pecuniary results may prove most satisfactory. After the performance of an overture upon the organ, and also Bishop's five voice glee, "Now by day's retiring lamp," rendered on this occasion as a chorus, Mrs. Edward Page and Miss Amelia Bellott, who appeared for the first time at the present Free-trade Hall, sang Glover's popular duett, "I heard a voice;" the ladies were warmly applauded, and the duett was encored, "I know a bank," being substituted for the composition previously sung. Mr. Hallé played Liszt's "Lucia" fantasia exquisitely, and was obliged to do double duty. Miss Agnes Tate sang Bishop's cavatina, "Tell me my heart," carefully, and also received the compliment of an encore. This young lady has a good natural organ, but we strongly recommend the cultivation of a more expressive style of singing; this necessity was still more apparent in the old favourite ballad, "Kate Kearney." The grand violin *duo* of Alard was brilliantly performed by Messrs. D'Auriol and Jacoby, two of the excellent violinists of the late Art Treasures orchestra. Mons. De Jong also played an arrangement of Weber's "Last waltz" to perfection. Beethoven's grand quintett for piano, flute, clarinet, horn, and bassoon, was admirably rendered by Messrs. Arnold, De Jong, Grossi, Edwards, and Walters; but we are disposed to question the desirability of inserting composition of this class in the programme of concerts where the audience is expected to be of so mixed a character. Mr. Hallé played some selections from the *Lieder ohne Worte* of Mendelssohn, and also Heller's *La Truite*, in his own excellent manner. We must specially notice the masterly performance of a violin fantasia by Mons. Baetens, and also a selection of Scotch melodies cleverly arranged for, and as cleverly performed upon, the cornet-à-pistons, by Mr. Richardson. We venture the opinion that this gentleman may, if he chooses, fill the vacancy created by the death of the late justly-celebrated Herr König. We must now retrace our steps a little in order that we may cursorily notice some other portions of the vocal music, and remark that the ever-jovial Mr. Delavanti sang, (nothing daunted by a very evident hoarseness) in his own inimitable manner, an irresistibly droll version of "Alonzo, the Brave," being, of course, requested to reappear. This gentleman also sang the buffo duett, "Sir, a secret," with Mr. George Cooper—roars of laughter, also, of course—resulting. Hobbs's cleverly written song, "The captive Greek girl," was interpreted by Mrs. Edward Page, the ancient ballad of Withers, A.D. 1650, being sung by Mr. Edward Page, and receiving the honour of an encore. Farmer's bravura song, "I'll follow thee," was brilliantly rendered by Miss Amelia Bellott, and also encored, Balfe's ever welcome "Merry and Free" being substituted. We are sorry that we may not close this lengthened report without expressing our regret that the choral portions of the concert were so very unsatisfactory; indeed, we should be disposed to entertain a doubt whether any preparation in the shape of rehearsal had taken place. The very unsteady rendering of the "Tramp chorus" must have been a source of considerable annoyance to the lady (Mrs. John Wood) who sustained the solo portion, while the *tempo* was anything but

what it should have been for a composition of so spirited a character. The entire satisfaction realized from the excellently performed *soli* portions of the programme only rendered this circumstance of regret the more prominent by comparison. We are unprepared to say to whom blame properly belongs, but that very considerable fault existed in some quarter was painfully evident. Mr. Gustav Arnold was the accompanist, and Mr. Conran the conductor.

The orchestral concerts announced by Mr. Charles Hallé are now much talked about in musical circles; we trust that the public of Manchester will appreciate the effort to bring first-class compositions within their reach, and generously support the laudable endeavour, especially so since the orchestra will be one of undoubted excellence, and the prices of admission inconsiderable for concerts for which such an array of talent is engaged.

It is expected that the Monday evening concert of the coming week will be more numerously attended than that of Monday last. In addition to the usual staple arrangements, Mrs. Howard Paul, Miss Jefferys, and Mr. Miranda are engaged, and, as Monday happens to be the 25th inst., and the day upon which the royal marriage is to take place, the military band of the 4th Dragoons will also perform at intervals during the concert. Mons. Jullien has announced one more "last appearance" here for the 27th inst., this extra visit being specially for the benefit of Madame Griesl.

OXFORD.—On Thursday the 14th instant, a concert was given in the hall of Merton College, by the Rev. H. Sargent, Fellow of Merton College. The first part consisted of carols, and the second of some of the finest glees, madrigals, and part-songs. The music was well rendered by the choir of St. John's Church, and the performance reflects great credit on their indefatigable Precentor, Mr. Sargent. Mr. Hayne, Mus. Bac., organist of Queen's College, conducted, and the concert afforded the greatest satisfaction to a crowded audience.

POOLE.—On Tuesday evening the 5th instant, an evening concert was given at the Town-hall, by the London Melophonic Vocal Union, consisting of Miss Ellen Lyon and Mrs. C. Felton Webb, of Exeter Hall and the nobility's concerts; and Messrs. J. Howe of Westminster Abbey, and Henry Buckland of St. Paul's Cathedral. Mrs. C. F. Webb having been prevented from coming through illness, her part was taken by Mrs. Dixon, of London. The four-part singing of these musicians was much admired, the voices blending well together and nicely in tune, each part being well sustained, with a due observance of light and shade. The concert was largely and fashionably attended, and from the frequent plaudits and encores which the artists received, we trust that their supporters will be induced to invite them again at no very distant period.—*Dorset County Chronicle*.

ROCHDALE.—A most successful concert took place at the Public Hall, on the evening of the 14th instant, the Brousil family having been engaged for the occasion. This being their second visit to Rochdale, great interest was exhibited as regards the very talented performances of the gifted *troupe*. The densely crowded audience were perfectly enthusiastic in their demonstrations of satisfaction; and we learn that a re-appearance of the party was arranged to occur at a comparatively early date. The vocal performers were Miss Amelia Bellott, and Mr. Edward Page, both from the Manchester Concerts. The efforts of the lady produced much satisfaction, and the encore which awaited the conclusion of Parry's favourite song "Wanted, a Governess," induced Mr. Page to substitute an ancient ballad, "Why are you wandering here I pray." The gentleman also gave Lover's genuine Irish ballad, "Widow Machree."

SKIPTON.—THE BROUSIL FAMILY.—This talented family gave two concerts (morning and evening) in Skipton, on Friday the 15th, to respectable and numerous audiences. The playing of Madlle. Bertha Brousil (solo violin) was truly marvellous, and met with rapturous applause from all parts of the room. The accompaniments were carefully and judiciously performed by Madame Antonia Brousil, and the other artists acquitted themselves to the admiration of all present. Miss Amelia Bellott, the vocalist (a substitute for Miss Harriet Bensall, in consequence of that young lady's ill health,) had a warm reception, although her songs were scarcely suited to the tastes of a Skipton audience. The concerts were got up by Mr. Watson.

WEYMOUTH.—On Wednesday, January 6th, a musical entertainment was given at the Royal Hotel Assembly-rooms, by the London Melophonic Vocal Union, who were engaged for the

occasion by the committee of the Literary and Scientific Institution. The pianoforte accompaniments were sustained by Mr. Linter. Through the unexpected indisposition of Mrs. Webb, one of the vocalists announced, her part was borne by Mrs. Dixon. The programme consisted of glees, four-part songs, duets, and solos—the two first-mentioned very beautifully executed, and perfect in the essential points of time, tune, and expression; and, as they were sung without instrumental accompaniments, the skill of the performers was manifested in a marked degree. Among these pieces may be enumerated "The wreath," "Sleep, gentle lady," "All among the barley," "The blue bells of Scotland," and "The wintry winds have breathed their last;" a four-part song, composed by Mr. E. Lawrence, a native of Weymouth, and a student in the Conservatory at Leipzig. This piece displayed a high degree of excellence, and we believe would stand the test of severe criticism.—*Dorset County Chronicle*.

YEovil.—Mr. Macready gave some readings at the Town-hall on Thursday last.

ORGAN.

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LAVENHAM.—The organ at this church having undergone various alterations, and had important additions, at the hands of Mr. Stidolph, was re-opened on the 8th instant, when a full choral service was performed by the choir of St. Peter's, Sudbury, Mr. Ambrose, of Sudbury, accompanying, and Mr. J. Stidolph playing the voluntaries. The Rev. J. M. Du Port, of Caius College, Cambridge, preached an excellent sermon, taking for his text the 150th Psalm, and entering largely into the subject of music as a part of Divine worship.

On Sunday last a new Organ, built by Mr. Willis, was opened at Summertown Church, near Oxford, by Dr. Elvey, organist of New College, and Mr. Hayne, Mus. Bac., organist of Queen's College. The instrument was much admired, and is admirably suited to its position.

THE Organ in St. Paul's Church, Bury, Lancashire, has received extensive alterations and additions by Messrs. Kirtland and Jardine, of Manchester, and was re-opened on Sunday the 10th instant. John M. Wike, Esq., Honorary Organist, presided at the instrument.

HANLEY.—A new organ by Mr. Holt, of Leeds, was opened by the builder on Monday last at the Tabernacle Chapel.

NEW ORGAN FOR MADRAS CATHEDRAL.—Mr. J. Hallett Sheppard performed several pieces on the new organ, built by Hill and Son, for the cathedral at Madras, on Tuesday evening, in Euston-road. The programme consisted of two parts, including several selections from Mendelssohn, Beethoven, and other distinguished composers. The novelty of the evening was a fantasia on the violin by Heer Carl Deichmann, accompanied by the organ. This performance, with the rest, gave much satisfaction to an auditory comprising several musical professors.

Foreign.

NAPLES.—After nine days of the Christmas *novena*, our theatres were opened on Christmas night. The public, forgetting earthquakes and smaller troubles, crowded to St. Carlo that evening to hear "a new opera of Verdi's," *La Batilde di Turenna*. Before the commencement of the opera, all those that occupy themselves a little with theatricals were curious to know something on the subject, and many inquired why Verdi did not come in person to superintend the production of his new opera. But the *Batilde di Turenna* was nothing more nor less than the *Vespro Siciliani*, which, in this kingdom, has been three times baptized: at the Teatro Nuovo it was called *Giovanni di Sicilia*; at another theatre, *Giovanni Gusman*; and, lastly, *Batilde di Turenna*. The music was well executed, but has not met with public favour. Signora Penco, Fraschini, and Coletti received the applauses always due to them.

ROME.—Signor Gardoni has appeared as Alfredo in *La Traviata*.

STOCKHOLM.—Miss Lydia Thompson, an English dancer of great talent, is now at the Royal Theatre.

WARSAW.—Madame Viardot has appeared in *Norma* with the utmost success.

RACHEL had a narrow escape of being buried alive. Eleven hours after the telegram reached Paris of her death she was still breathing. The operator who came to embalm first felt the carotid artery, and was startled to find pulsation; the truth was known at once, and she only died in the evening.

Biographical.

MISS LOUISA PYNE.—Miss Louisa Pyne at present possesses the unqualified suffrages of the British public, as a vocalist. Her career has been one of the most brilliant success. The critics describe her as a lady possessing a rare combination of genius and art, as well as of the richest graces of womanhood. Her appearance alone is sufficient to charm and to tame the surliest critic. She possesses a voice of unequalled sweetness, compass, and flexibility, and her native talent may vie with that of the most accomplished foreigner of the present day.

Like all those who have ever possessed the divine gift of music, Louisa Pyne gave early indications of the possession of that gift. It is reported that at the age of five years she both astonished and delighted her parents and friends, and that this led to her being trained under the culture of the most eminent masters of the day. Before she had completed her tenth year, she had made her *début* at the Queen's Concert Rooms, Hanover-square. She was eminently successful. Her voice, even in the midst of an orchestra of more than fifty performers, was distinguished by the audience, and greeted with the most cordial and delighted enthusiasm. In 1847, she appeared at Paris, where her success was as perfect as at home. In the month of August, 1849, she tried, for the first time, the public performance of opera, at Boulogne, and the part which she chose was Amina, in *La Sonnambula*. Her performance was hailed by a tumult of overwhelming admiration. After this she was successively engaged at the Princess's, Haymarket, and Drury Lane Theatres, London, and was everywhere and always enthusiastically received as the *prima donna* of English opera.

In 1851, she sang at the Royal Italian Opera, with unprecedented success, in the presence of the Queen and Prince Albert, the difficult music in the *Zauberflöte*. She next performed at Windsor Castle, and at Buckingham Palace on several occasions. On the 23rd of August, 1854, she embarked at Liverpool for America. On the 9th of October she made her *début* before an American audience, at the Broadway Theatre. The New Yorkers were taken by storm. Presents of immense value flowed in upon her, and at the end of her engagement she was serenaded at her private residence. Throughout the whole of the Union she met with the same reception. New Orleans was not behind New York in welcoming the charming English *prima donna*, and Cincinnati vied with both. Her success, in a financial point of view, was as great and unequivocal as could be wished. Miss Pyne's farewell performances at New York were, with the exception of the Jenny Lind entertainments, unequalled in that city. After her last appearance on the stage, a number of ladies and gentlemen waited upon her at her hotel, and presented her with a magnificent gold bracelet, as a token of their esteem and admiration. On the 20th May last, she sailed from Boston, and after a favourable passage, she landed in Liverpool.

Miss Louisa Pyne, after an absence of three years from England, made her appearance once more upon the London stage on the 21st of September, at the Lyceum Theatre, which Miss Pyne, in connection with Mr. Harrison, took for a season of three months. This gifted young lady has in her and about her all the attributes that command success. She has beauty, genius, and goodness—the last the greatest of them all. Numerous instances of her charitable doings might be recorded. The following, however, as an example, may suffice. In Paris, in 1847, the secretary of a society for the education of homeless children remarked to the Misses Pyne that he “feared it must be broken up for the want of funds.” “Oh!” the reply was, “let us sing for them.”

They did sing, and the institution was saved. In America her bounty was equally spontaneous and generous. The blind and the lunatic asylums, the high schools of New York, and many other charitable institutions, were all largely benefited by the free and unsolicited exercise of the talents of our English *prima donna*. Miss Louisa Pyne is now in her twenty-third year. She has a splendid career before her; and that she may have the health and long life to realize all that her best friends desire for her is the wish of the myriads who have been delighted by the magic strains of her glorious voice. We hope that the kindness and liberality which these ladies have manifested towards charitable institutions will not be forgotten.—*London Journal*.

OUR SCRAP BOOK.

THE SPURGEON QUADRILLES.

The following are the figures of these quadrilles, as authorized by the reverend gentleman, who has discovered that dancing is proper, but that partners being of opposite sexes is not so. The quadrilles are sold with Mr. Spurgeon's portrait and autograph.

1.

Ladies advance and leave the room. Opposite gentlemen advance, groan, and retire. Sides the same. Set to partners, and turn up eyes to ceiling. All jump as high as possible till tired.

2.

Gentlemen rise and leave the room. Ladies enter and to places. Dance *ad libitum*, and only waltz, polka, or mazurka permitted.

3.

Ladies leave the room. First gentleman advance, sing a hymn, and run round the room as hard as he can go. Second and others follow, and all run round together, and finally out at the door.

4.

Ladies enter, and to places. Stand still, beating time with one foot while first lady recites hymn. All round. Opposite lady the same, and then sides. Walk slowly from room.

5.

All go home, but separately, mind, and a deacon is to take care that the ladies shawl one-another, and that there is no nonsense about being “seen home,” and the like.—*Punch*.

A NEW FACT IN ACOUSTICS.—A curious paper has just been communicated to the French Academy of Sciences by M. Jobart touching a sound exactly corresponding to the note *la* (the note A in the English notation), which is heard by some persons in shaking their heads rather smartly from right to left. M. Cagniard de Latour had been the first to remark this fact, and although he was known to be an exact observer, the announcement was received at the time with incredulity, because the experiment was generally repeated under unfavourable circumstances, being interrupted by other slight sounds, such as the rustling of a cravat, &c. M. Jobart has investigated the subject physiologically, and has ascertained that the sound is caused by the striking of the malleus upon the incus in the interior of the ear. It is well known that the manubrium of the malleus is attached to the centre of the tympanum, and that it is kept in equilibrium by thin elastic fibres. Now, in shaking the head the malleus may easily touch the bone of the incus, producing a slight metallic sound, which all those who have heard it acknowledge to agree with the note *la* in music. Those, M. Jobart says, that hear the same note in both their ears are endowed with a perfect sense of hearing; they are musicians born. Those who hear the note in one ear only possess the sense in an imperfect degree, just as those who have one eye weaker than the other mistake one colour for another. Those whose ears emit different notes not in unison, are not only bad musicians, but they hate the art. From this fact M. Jobart deduces a curious consequence, which, if verified by experience, may be extremely useful in selecting a profession for a child—viz., that the capacity for music may be tested at an early age, by ascertaining whether the subject hears the note equally in both ears or not.

Exhibitions, &c.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent-street.—Mr. and Mrs. GERMAN REED (late Miss F. Horton) will RE-APPEAR in Town for a short season, commencing MONDAY EVENING NEXT, 25th January, at Eight. First Afternoon performance, Saturday, 30th January, at Three. No performance Saturday evenings. Admission, 1s. and 2s.; stalls, 3s.; which may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

GREAT GLOBE, Leicester-square.—LUCKNOW and DELHI.—DIORAMA OF THE SIEGE and the CITY OF DELHI: its Streets, Palaces, and Fortifications—at 1, 3, and 8 p.m. India, a Diorama of the Cities of, with Views of Calcutta, Benares, Agra, and the Scenes of the Revolt, at 12 noon, and 6 p.m. The new Indian Diorama of the Sepoy Revolt at 3 and 8 o'clock. Illustrative Lectures.—To the whole building, 1s.

THE ROYAL POLYTECHNIC. CHRISTMAS HOLIDAYS.

This Institution, which has for twenty years amused and instructed the public, will present the following novelties:—

- 1st.—A new Musical and Pictorial Entertainment, by G. Armstrong Cooper, Esq. (the accomplished Buffo Singer), entitled HOME FOR THE HOLIDAYS, including buffo songs written by J.C. Brough, Esq., and very beautiful Dissolving Views. Mornings, except Tuesday and Friday, at Half-past Two; Evenings at a Quarter-past Eight.
 - 2nd.—Remarkable Phantasmagorical Illusions, produced with entirely new apparatus. The Misses Greenhead will accompany these effects on the Piano, Violin, and Violoncello. Mornings at Half-past Twelve; Evenings at Eight.
 - 3rd.—LECTURE and curious EXPERIMENTS on NATURAL MAGIC, by J. D. Malcolm, Esq. Tuesdays, Thursdays, and Saturdays, at Half-past One; every evening (except Thursday next) at Half-past Seven.
 - 4th.—New Views in the Cosmographic Exhibition. Mornings at Twelve; Evenings at Seven.
 - 5th.—Increase of the justly-admired Dissolving Scenery, illustrating the REBELLION IN INDIA, with portraits of Clive, Lord Canning, H.R.H. the Duke of Cambridge, Generals Wilson, Nicholson, Neil, and Havelock, and grand Optical Effects. Mornings at Four; Evenings (except Thursday next) at a Quarter-past Nine.
 - 6th.—New Lecture Entertainment by J. H. Pepper, Esq., entitled A SCUTTLE OF COALS from the PIT to the FIRESIDE. Tuesday and Friday Mornings at Half-past Two.
 - 7th.—THE LEVIATHAN STEAMSHIP, realized in a new series of Dissolving Pictures, with instructive description by Mr. Malcolm. Monday, Wednesday, and Friday Mornings at Half-past One.
 - 7th.—The Giant Christmas Tree will yield unusual quantities of knives and toys for the boys, and pretty things for the girls, at the fifth gratuitous distribution on Thursday morning and Thursday evening, the 28th of January.
- Admission to the whole, One Shilling; Children under Ten, and Schools, Half-price.

MR. ALBERT SMITH has the honour to announce that MONT BLANC is OPEN FOR THE SEASON.

During the recess the room has been completely renovated and redecorated, and several improvements made, which, it is hoped, will tend to the increased comfort of the audience. The route of the tour is as follows:—The Rhine Panorama, between Cologne and Heidelberg, forms an introduction, before the actual journey, which takes the travellers through the Bernese Oberland, by Zurich, the Rigi, the Lake of Lucerne, the Jungfrau, the Great St. Bernard, and Geneva, on to Chamouni. The Ascent of Mont Blanc, as before, forms the Entree. The second part is entirely devoted to Naples and the adjacent points of interest.

These, painted by Mr. William Beverley, comprises a general view of Naples from the Heights of Paestum—the Santa Lucia and Hotel de Rome at Naples, looking towards Portici—the House of the Trazie Post at Pompeii—the Ruins of Paestum—the Blue Grotto at Capri. The Ascent of Vesuvius; and the Eruption of Vesuvius on the 24th of September last, with the lava running down to the Atorio del Cavalli, at which Mr. Albert Smith was present. Mr. Smith was fortunate enough to encounter several old friends on the journey, including the Engineer of the Austrian Lloyd's Company at Sorrento, and Baby Simmons at Pompeii.

The representations take place every evening (except Saturday), at 8 o'clock, and on Tuesday and Saturday afternoons at 3 o'clock. The Box-office is open at the Egyptian Hall, where stalls can be secured without any extra charge.

CHRISTY'S MINSTRELS,

at Polygraphic Hall, King William-street, Strand.—Open every evening, and on Saturday in a grand morning entertainment, commencing at 5. Seats can be secured at Mr. John Mitchell's, 35, Old Bond-street, and at the Hall.

In honour of the Royal Marriage, an EXTRA ENTERTAINMENT on Monday next, the 25th inst., commencing at 3 o'clock.

MADAME TUSSAUD'S EXHIBITION,

at the Bazaar, Baker-street.—Approaching Marriage. Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admittance, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

THE ZOOLOGICAL GARDENS,

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d. children under 12 years of age, 6d.

THE BATTLE OF BALACLAVA—

Mr. SANT's great PICTURE, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

Theatrical Announcements.

THEATRE ROYAL, HAYMARKET.—

THIS EVENING (January 23), A CURE FOR THE HEARTACHE, in which Mr. Buckstone will appear. With the new Christmas pantomime, entitled THE SLEEPING BEAUTY IN THE WOOD; or, Harlequin and the Spiteful Fairy. The scenery of the fairy story painted by Mr. William Calcott. The Harlequinade by Messrs. Morris and O'Connor. The music of the entire pantomime arranged and composed by Mr. D. Spillane. Venues, the Spiteful Fairy, Mr. Clark; Brighteyes, Miss Fanny Wright; the King of Spindledon, Mr. Coe; the Princess Tulip, Miss Fitz Imman; Harlequin, Mr. Arthur Leclercq; Columbine, Miss Fanny Wright; Pantaloon, Mr. Mackay; Clown, Mr. Charles Leclercq; the Princess on her Travels, Miss Louise Leclercq.

Notice.—An Extra Morning Performance of the Pantomime will take place on Monday next, to celebrate the happy Marriage of the Princess Royal of England; and the fifth and last Morning Performance but one on Thursday, Jan. 28. Doors open at half-past 1, commence at 2, and conclude by a quarter-past 4. The evening performances conclude shortly after 11 o'clock.

The public are respectfully informed that the upper gallery is abolished, and that there will be but one gallery open, capable of containing 800 persons.

ROYAL LYCEUM THEATRE.

THIS EVENING will be performed Leigh Hunt's new play, entitled, LOVER'S AMAZEMENTS. After which the popular and highly successful grand new Burlesque and Pantomime of LALLA ROOKH AND THE PRINCESS, THE PERI, AND THE TROUBADOUR; or, Harlequin and the Ghebers of the Desert. Supported by Mesdames Charles Dillon, Buckingham White, Eliza White, Maria Ternan, Esther Jacobs, and Woolgar; Messrs. Barrett, Callhaem, Holston, Poynter, and J. L. Toole. Clowns, Messrs. T. Matthews and R. Stilt; Harlequin, Mr. J. Ricketts; Pantaloon, Mr. A. Stilt; Sprites, Herr Zeleski and Sons; Columbines, Misses A. Malcolm and Jones. Gorgeous Feast of Lanterns.—Fenton's Grand Transformation Scene.

On Monday evening, after the termination of the first piece, Mr. Charles Dillon will deliver a new and poetic address, written in honour of the Marriage of the Princess Royal, by Westland Marston, Esq. In preparation a new drama by Westland Marston, Esq., and a powerful novelty. Box-office open from 11 to 5 daily.

ROYAL SOHO THEATRE.

Mr. Emery having achieved a triumphant success, will appear in THE HUT OF THE RED MOUNTAIN every evening. After which, HARLEQUIN KING ABOULIVAR, AND THE FAIRY OF THE CORAL ISLANDS, the Best Pantomime in London. Mr. Shirley, Mr. Mowbray, Miss Eliza London, and Miss Helen Love. Clowns, the renowned Abel.

THEATRE ROYAL, DRURY LANE.

Lessee . . . MR. E. T. SMITH.
Acting Manager . . . Mr. C. Matthews.
Stage Manager . . . Mr. R. Roxby.
Crowded Houses.—Roars of Laughter.—Great success of the Christmas Pantomime.—Notice: In consequence of the continued overflows the Free List is entirely suspended. A Grand Morning Performance every Wednesday. Doors open at half-past 1; commence at 2. The Royal Marriage.—An Extra Grand Morning Performance of the splendid Pantomime of Harlequin and Little Jack Horner will take place on Monday, January 25, in honour of the great event.—THIS EVENING will be presented HIS FIRST CHAMPAGNE; by Messrs. Leigh Murray, Chas. Young, Tilbury, J. Clarke, Templeton, Worrell; Mrs. Selby, Miss Carson, Miss R. Carson, and Miss E. Wadham. To conclude with the great pantomime of the season, entitled LITTLE JACK HORNER; or Harlequin A B C and the Elfin Land of Nursery Rhymes. Two Harlequins, Messrs. Milano and H. St. Maine; two Sprites, the Brothers Elliott; two Pantaloon, Messrs. Nash and W. A. Barnes; two Clowns, Harry Boleno and Flexmore; Fashion (a dandy lover), M. Denlin; Harlequina, Mlle. Agnes; two Columbines, Madame Boleno and Mlle. Christine. All at reduced prices of admission.

THEATRE ROYAL, ADELPHI.—

Festival Week.—Novelty and Attraction.—Immense success.—The new and original Adelphi drama, The Poor Strollers, every night.—Mr. Benjamin Webster, Mr. Wright, Mr. Paul Bedford and Madame Celeste.—The popular Burlesque and Comic Pantomime every night.—THIS EVENING, the highly successful new and original Adelphi drama, of powerful interest, with new scenery, dresses, and appointments, by the author of Joseph Chavigny, called THE POOR STROLLERS. Principal characters by Messrs. Benjamin Webster, Wright, Paul Bedford, Charles Selby, Billington, Garden, Madame Celeste, Miss Laidlaw, &c. After which the Adelphi union mythological extravaganza and comic pantomime, with new scenery, dresses, tricks, and transformations, called HARLEQUIN AND THE LOVES OF CUPID AND PSYCHE. Cupid and Harlequin (a l'italienne), Miss Marie Wilton; Psyche and Columbine (a l'italienne), Miss Mary Kealey; Clown (true-born English), Herr Henderson; Pantaloon, Mr. Beckingham; Punchinello, Mr. Le Barr; Jupiter, Mr. Paul Bedford; Venus, Mrs. Billington. Henderson on the slack wire, and M. Desaral's celebrated troupe of dogs and monkeys.

ROYAL PRINCESS'S THEATRE.

THIS EVENING (January 23) will be presented A MIDSUMMER NIGHTS DREAM. After which the highly successful comic Christmas pantomime, entitled HARLEQUIN WHITE CAT; or, The Princess Blanche Flower and Her Fairy Gnomes. The Princess Blanche (White Cat), Miss Kate Terry; Harlequin, Mr. Cormack; Clown, Mr. Huline; Pantaloon, Mr. Paulo; and Columbine, Miss C. Adams.

ROYAL SURREY THEATRE.

The Best Pantomime is at the Surrey Theatre.—THIS EVENING, and every evening during the week, the highly successful grand comic Christmas Pantomime, entitled QUEEN MAB; or, Harlequin Romeo and Juliet, which commences at 9 o'clock, and terminates by 11. Preceded by a new Nautical Drama.

The only MORNING PERFORMANCE of the brilliant and mirthful Surrey Pantomime will take place in honour of the Marriage of the Princess Royal, on Monday, January 25. Doors open at half-past 1.

ASTLEY'S ROYAL AMPHITHEATRE.

Lessee and Manager, Mr. William Cooke.
Under the patronage of Her Majesty the Queen and the Prince Consort.—On Monday, Jan. 25, in honour of the Royal Marriage, there will be TWO GRAND EQUESTRIAN GALAS, at 2 o'clock, and in the evening at 7. The Mid-day representation To-Day will begin at 2.

Great National Standard Theatre,

Shoreditch.—Every Evening. To commence with the comic Pantomime of GEORGY PORGEY; or, Harlequin Daddy Long Legs. With its splendid effects and gorgeous Transformation Scene. And on Monday, Jan. 25, three Performances.—Morning, Noon, and Night—in honour of the Marriage of the Princess Royal; half-past 11, quarter-past 3, and quarter to 7.

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